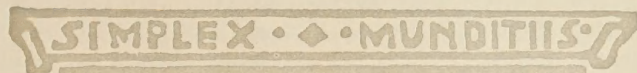


THE BOOK CLUB OF CALIFORNIA

Quarterly
News-Letter

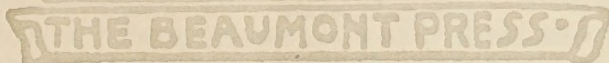
VOLUME LX, NUMBER 2, SPRING 1995



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at 75 Charing Cross Road*
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Book Club Keepsakes

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. Members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$17.50 in each membership category) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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Cyril W. Beaumont

The Bookseller at 75 Charing Cross Road

ADELA SPINDLER ROATCAP

READERS of the *Quarterly* are doubtless familiar with the romance, in epistolary style, between the bookseller at 84 Charing Cross Road, London, and his American lady correspondent. Just across the street, at #75, a romance of another sort was taking place—between bookseller/writer/publisher Cyril William Beaumont and his twin passions, ballet and books.

Beaumont's affair with books began in 1910, when he abandoned his studies in chemistry and prevailed on his father to purchase a small bookshop whose shelves he stocked with British and French *fin de siècle* literature and handsome volumes printed at the Doves, Eragny, Kelmscott, and Vale presses. In April 1911 his clerk, Alice Mari Beha (they were married in 1914), persuaded him to attend a recital by Russian dancer Anna Pavlova:

That evening proved my undoing, for instead of giving all my attention to learn something of the difficult business of bookselling...I was pondering upon the dancing...which like a kind of hashish made innocuous, filled my thoughts with romantic beings melting, gliding, soaring, or whirling, to melodies dreamy, passionate or savagely exciting.¹

When a friend, American poet John Gould Fletcher, gave Beaumont a copy of Valerian Svetlov's *Le Ballet Contemporain* (designed by Leon Bakst and luxuriously bound in fern-green silk in homage to Serge Diaghilev), Beaumont travelled to Paris to seek out its publisher, Maurice de Brunoff, and learn about the latest developments in color printing. While in Paris Beaumont arranged with François Bernouard, the director of "La Belle Edition," to let him translate Francis de Miomandre's *Vingt Dessins sur les Danses de Vaslav Nijinsky*, and commissioned an English edition on vellum paper with twelve illustrations *en*

pochoir after designs by George Barbier. *Designs on the Dances of Vaslav Nijinsky*, published in 1913 in an edition of 400 copies, was the first book to be published at 75 Charing Cross Road. His second book, for which Beaumont provided a Preface and List of Plates, *Vaslav Nijinsky, An Artistic Interpretation of His Work in Black, White and Gold* by Robert Montenegro, is the only one of his books that carries the imprint "C.W. Beaumont and Co., Fine Art Publishers." Londoners were not amused. "In those days the very suggestion that a publication dealt with the Ballet caused a raising of the eyebrows. *Nous avons changés tout cela!*"²

Still, Beaumont had found his *métier*—he would write and publish *en pochoir* charming books about theatrical dancing, or, when that method proved too costly, small books entirely printed and hand-painted by himself and his devoted Alice. During the Twenties and early Thirties Cyril Beaumont commissioned a wealth of British book illustrators: Claude Lovat Frazer, Anne Estelle Rice, A.P. Allison, A. J. Vaughn, Pickford Waller, Paul Nash, Michel Sevier, Ethelbert White, Randolph Schwabe, Arabella Yorke, Vera Willoughby, and Wyndham Payne. He published about sixty books and portfolios, some with illustrations by Pablo Picasso, Natalia Gontcharova, Ludwig Kainer, Roberto Montenegro, and John Singer Sargent.

In 1917 Beaumont devised a scheme to publish his own literary "first editions." Choosing Caslon Old Face in 12- and 14-point sizes, with larger sizes for initial letters, he hired the printer Bertrand Bell to teach him to set type. Beaumont chose the motto "*Simplex Munditiis*" surrounding a galleon in full sail as device for the Beaumont Press, later supplanted by a fountain surmounted by a Venus-like water spout, and still later by what may be a self-portrait of a pressman at an Albion. From 1917 to 1931, The Beaumont Press brought out 26 volumes unrelated to the dance—small books, about 40 pages, printed on hand-made paper or Japanese vellum in editions of about 250 copies. Their format was simple but elegant: bound in buckram and patterned paper boards or full vellum by Sangorski and Sutcliffe. For these books Beaumont sought out the poetry, letters, and prose of distinguished contemporary authors—John Drinkwater, Walter de la Mare, W. H. Davies, Robert Nichols, Joseph Conrad, Richard Aldington, D. H. Lawrence, Herbert Read, W. W. Gibson, Oscar Wilde, Edmund Blunden, Arthur Symons, John Clare, and his dear friend Sir Sacheverell Sitwell. Colin Franklin has characterized Beaumont's choices, somewhat exuberantly, as possessed of "finer literary taste than most of the other private presses put

together.”³ The first three Beaumont Press books were printed under the supervision of Bertrand Bell, but in 1918 Beaumont purchased his own Albion and housed it in the tiny basement of his bookshop. His fourth imprint, Robert Nichols’s *The Budded Branch*, was actually the first book totally “printed by hand” by Cyril Beaumont.

“75,” as the bookshop was called by visiting balletomanes, was located in London’s theatre district, allowing Beaumont to spend much of his time watching rehearsals and performances. During the Ballets Russes “Seasons” in London, Serge Diaghilev, the great Russian impresario and avid bibliophile, often visited “75” attended by two or three members of his entourage. Diaghilev granted Beaumont one of the coveted passes to the greenroom and dispensed advice and counsel as Beaumont prepared a series of twelve volumes, *Impressions of the Russian Ballet*, which are today much sought after by collectors of hand-painted books.

In his autobiography, *Bookseller at the Ballet*, Beaumont relates how Diaghilev’s male dancing star Stanislas Idzikowski would stop by the bookshop and watch him “make ready” and then run off a few sheets himself. One afternoon “Stan” decided to try his own hand at printing. When, at eight o’clock Beaumont advised him to leave, Stan ignored him. At nine o’clock Beaumont repeated his warning and left for the theatre, where he encountered Diaghilev waiting impatiently by the stage door. The impresario asked Beaumont whether he had seen Stan:

“Yes, I came to tell you he is at my shop.”

“What the devil is he doing there?” snapped Diaghilev.

“Printing...”

“*Printing!*” echoed Diaghilev, opening his mouth and screwing his eyeglass into his eye with a gasp of mingled rage and astonishment.⁴

Diaghilev promptly assigned Idzikowski new responsibilities in the company, but Stan continued to assist Beaumont with his research. Together they worked on a procedure to document the choreographic methods of the great Maestro Enrico Cecchetti in *A Manual of the Theory and Practice of Classical Theatrical Dancing*, which Beaumont printed and published in 1922. In his autobiography, Beaumont also tells the story of Cecchetti’s cat, Mami, for whom the Maestro choreographed an *adage*, the *Glissade de Mami*. Mami, pursued by “persistent feline gangsters from Soho,” was shielded by the Maestro, thus becoming indeed “*La Chatte bien gardée*.” In 1926 Idzikowski was the subject of a handsome portfolio with portrait drawings by Randolph Schwabe and with four full-page hand-colored illustrations by Vera Willoughby.

In the late Twenties, as Gordon Craig was preparing his illustrations for the Cranach Press *Hamlet*, he paid a visit to "75," proclaiming the tiny bookstore "the coziest place in England," and extending his admiration for Beaumont's writings in his own journal, *The Mask*. Beaumont himself was preparing his *Bibliography of Dancing*, published in 1929, which actually defined the subject of "dance," for the British Museum Library. In 1966 Beaumont edited the first two volumes of *A Bibliography of the Dance Collection of Doris & Serge Leslie*, the definitive and most readable bibliography of its kind, which eventually comprised four volumes, sadly limited to 525 copies.⁵

Cyril W. Beaumont contributed at least 250 articles to journals all over the world on various subjects ranging from "Cartophily—Applied to Dancers," to "Gaetano and Auguste Vestris in English Caricature," from "Some Classic Dances of Japan," to "...Notes on the Ballet Shoes Worn by Anna Pavlova," and from "*Commedia del Arte*" to "Puppetry." As for Beaumont's own superb collection, it is now at London's Victoria and Albert Museum.

Dancer and book collector Serge Leslie summed up Beaumont's sixty-plus years' romance with books and the ballet as "...not meteoric in flight across the sky but rather a constellation which remains fixed and beautiful for all to study and admire."

¹ Cyril Beaumont, "Forty Years' Writing on the Ballet," in *Ballet Annual*, #6, 1952, p. 69.

² Op. cit., loc. cit.

³ Colin Franklin, *The Private Presses*, 1969, pp. 165-166.

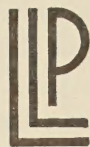
⁴ Cyril Beaumont, *Bookseller at the Ballet*, London: C.W. Beaumont, 1975, pp. 230-231.

⁵ After many years I am still searching, gentle reader or assiduous bookseller, for a copy of Vol. III, 1974.

QN-L welcomes Dr. Roatcap's newest contribution. The Club mounted a major Cyril Beaumont exhibition May 2—June 20, 1994, drawn entirely from her personal collection. Its title: "The Bookseller at 75 Charing Cross Road."

More Ephemera:

Robert Ryal Miller & La Loma Press



RICHARD H. DILLON

IN THE SUMMER 1994 *QN-L*, Library Committee member David C. Weber aptly described the printing ephemera sub-category of The Club's collections as "The Book Club's Mother Lode for students of fine printing." I said much the same thing, myself, in the Spring 1994 issue whilst introducing to The Club's membership the archive of White Knight Press ephemera donated by the late A. Grove Day of the University of Hawaii. By one of those sheer coincidences so common in the small world of the book arts, the newest addition to our 280 or so files of part-time, amateur, or hobbyist printing has been made up by an old friend of Grove Day's, Professor Robert Ryal Miller. Miller met Day when both were on sabbatical leave in Madrid in 1964-5. So began a lively exchange of correspondence and printing keepsakes that ended only with Day's recent death in Honolulu.

Professor Miller is emeritus professor of history, California State University, Hayward. He is the author of numerous books and articles on Hispanic and Latin American (especially Mexican) history, my personal favorite being his story of the strange San Patricio battalion of Irish-American turncoats in General Santa Anna's army during the Mexican War.

Bob Miller became a letterpress printer in 1972, establishing his press in order to create personal Christmas cards and similar ephemera. He soon became a member of the Moxon Chappel on the Peninsula, joining the likes of Adrian and Joyce Wilson, Roger Levenson, George Kane, Clif and Lois Rather, Kenneth Wilson, Carol Cunningham, Dianne Weiss, and George Pfeiffer of *Sunset* and *American West* magazines. It was fellow Moxon "Companion" (member) Carroll Mahoney who suggested that Miller name his press for its high Berkeley location: *La Loma* means The Hill in Spanish; it is also the name of a lovely, winding street on the north side of the University of California, Berkeley campus.

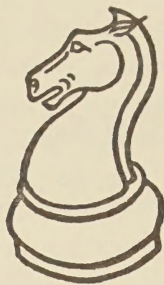
From George Kane, Miller acquired the Colt Armory 10 x 15 press that had been Kenny Wilson's and, earlier, Lewis Osborne's. He had Monroe Postman fit it up with a variable-speed motor. Paul Quyle moved the press to the La Loma garage and added a 19-inch paper cutter. Roger Levenson then gave him paper and a run of Weiss type; George Pfeiffer added several more cases of type and a slug cutter; and Bob was in business.

Over the next few years, Bob Miller bought equipment and type from The Printer's Shop and other dealers and, in 1986, "joined the 20th Century" by securing a Macintosh computer, and (1990) by adding a laser printer. In 1991 he inherited from Annetta Carter and Florence Little some more type and two more presses, a 5 x 7 Sigwalt and a Columbia treadle.

Most of Dr. Miller's 300-odd productions are modest tokens, or keepsakes, distributed to Moxon Chappel members—business cards, bookplates, Christmas, Mother's Day, and even Groundhog Day cards, memorial tributes, recipes, bookmarks, tidbits of poetry—well, at least, verse; some of it by Miller himself, including a doggerel tribute to Mexico's mighty tortilla.

In his 1992 leaflet, *History of La Loma Press*, Robert Miller assured us, "I intend to keep on printing such ephemera as long as I can." This vow should guarantee The Club continuing accessions to the file being donated now, some 115 different pieces of print ephemera including the mini-history of the press and such subjects as Alcatraz, George Washington's coat of arms, Caxton, General Vallejo's Rancho Petaluma, the Russian brigantines built at Fort Ross Cove, and, of course, many Chappel rosters, minutes, and announcements. The three items which most tickled the fancy of this writer are a salute to California's first French chef, M Dorrey, aboard Captain A.B. Duhaut-Cilly's* *Le Héros* in 1827; a notice of a field trip to Ken Carpenter's Black Rock Press in Reno, printed on a thick hunk of leather; and a description of the *tapa* of Tonga and the Marquesas, *kapa* in Hawaii, "illustrated" by a swatch of the tree-bark fabric.

* August Frugé's translation of Duhaut-Cilly's exploration classic, *Voyage autour du monde, principalement à la Californie et aux Iles Sandwich* (2 volumes, 1835-6) is scheduled for publication by The Book Club at a later date.



Still More Ephemera:

A. Grove Day & The White Knight Press

WE HAVE received many new additions to the collection of White Knight Press imprints in our library's ephemera file, the work of the late A. Grove Day, professor of English at the University of Hawaii. They are the gift of his old comrade-in- (academic) arms, Robert Ryal Miller. Over the years, the two academicians, turned amateur printers, exchanged samples of their craft and/or art.

In addition to the usual Christmas and New Year greeting cards of all hobby printers, *Mele Kalikimaka* and *Hauoli Makahiki Hou!*, and letterheads of the Hawaii Visitors' Bureau, the Hawaiian Chapter of the Red Cross, the Alpha Chapter of Phi Beta Kappa on the Manoa campus, and Honolulu's Mutual Publishing Company, one of Day's publishers, &c &c, there are bookplates, and even raffle tickets for the Girl Scouts.

But my favorite item is Grove's invitation to an "Annual" Salami Festival in Honolulu (that I just bet he concocted) to commemorate, for some strange reason, the five hundredth anniversary of the Turkish Empire in Constantinople. Music was furnished by the Janitorial Trio, and my old friend solemnly warned prospective guests that Aloha shirts and *muumuus* were mandatory at the Island sausage festival.

"The dean of California historians," Richard H. Dillon is recovering from a battle with "toxic grub" and is doing nicely. Currently he is working on a history of Napa Valley.

Toni Savage

The Book Club's Man in Leicester

RIGBY GRAHAM

MANY READERS of the *Quarterly News-Letter* will have noticed the name of Toni Savage in the Gifts and Acquisitions column over the years, for he has sent many of his productions (booklets, broadsheets, chapbooks, and ephemera) to The Book Club of California, and he had many friends and admirers in the United States. Sadly, Toni Savage, 1929-1994, died recently after a long illness, and it may be of interest to readers to know a little more about him. He was a remarkable man.

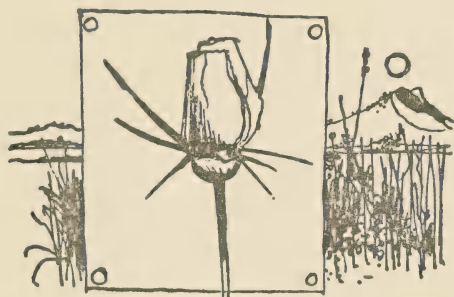
I first met Toni Savage in 1952. He had been a *bel canto* tenor, one of the principals at the Teatro La Fenice in Venice, and had sung in many different opera houses of Italy and elsewhere under the name of Antonio Salvarezza. He sang with Gigli, Callas, di Stefano, Charles Craig, Mario del Monaco, and many others. His early recordings testify to what he might have achieved beyond this, had tuberculosis not intervened and ended his operatic career. He had one lung removed completely and then part of another. At the age of twenty-three he knew that his singing career was over.

It was at this point that we met and struck up a friendship that lasted until his death. Music, particularly opera, was his life and it took him a long time to come to terms with what had happened. We collected and reviewed recordings together, and went to the opera all over England whenever we could. Things were difficult, though. Toni, understandably, lived in the past, and if he could not sing he did not want to do anything at all.

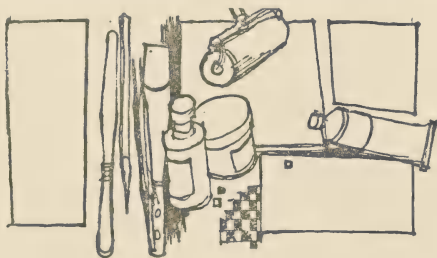
After trying to persuade him to take up many things as an alternative, my wife and I asked him to help us print. It took a long while to convince him but eventually we succeeded. He helped me to print lino cuts and he helped at the Orpheus Press in Leicester. Later, we started the Pandora Press, printing many titles over several years, and then Toni set up on his own, with the New Broom Press. He was going to make a fresh start. He had a Hand Quarto Adana and a few trays of type. Opera

remained his first love, and he had a large collection of rare recordings, but he found that printing also enabled him to communicate with his many friends in the musical world, the theater, and the folk scene. He printed all sorts of things for all sorts of people—for folk singers, street musicians, cab drivers, market traders. He loved ordinary things and ordinary people. He ran folk clubs, helped backstage in theaters, and managed folk singers on the club circuit and at festivals. For all of the people he came across, he printed hand bills, broadsheets, small posters, chapbooks, and small volumes of illustrated poetry, none of which was great and some of which were doggerel. He was by no means a Gutenberg or a Caxton, nor did he make any pretense to be. In printing, he never aspired to anything, but responded to the natural downward gravitational pull. Many, perhaps most, of those for whom he worked

had even less than he; they were often wandering people or young children. To others he always gave friendship, enthusiasm, help, and, above all, laughter. He loved people and he loved to give them things. He would give all that he had; his tiny printing press enabled him to give them something that was peculiarly his own.



He was seriously ill for almost the whole time that I knew him. He had one operation after another and was in and out of hospital like a yoyo. For the last few years he was continuously on oxygen, had pipes and machines to help him breathe, and his sight was failing. He carried on printing, and, while he could breathe, laughing. In the forty-odd years that I knew him, I never heard him grumble about his condition or his difficulties. He was stubbornly determined to enjoy and laugh at what most people would believe was a terrible life. He saw the very best in everyone and everything.



Of his printing, he sold very little; most he gave away in the street or the market, in public houses and theaters, at poetry readings and folk festivals. He refused to sell his broadsheets; they were printed to be

given away, and were ephemeral, funny, witty, ridiculous, obtuse, and occasionally sad. He continued the long tradition of the pedlar, the broadsheet-seller, the pamphleteer, ballad-monger, and street musician. He was a full century behind the times and he gave us something indefinable and almost ethereal, a will-o-the-wisp, which still brings a smile to the lips, a lump to the throat, a tear to the eye. As a printer, and as a person, he made an indelible mark upon the memory.

Rigby Graham of Leicester, England, is a fine printer, publisher, papermaker, book illustrator, and artist. He has written some twenty-five books and illustrated over three hundred others. A book, Holt Mill Papers, that he and Toni Savage began to print in 1956 is recently published by Peter and Donna Thomas, 260 15th Avenue, Santa Cruz, California 95062. The line drawings by Rigby Graham in this article were taken from Toni Savage ephemera in The Book Club library.

President's Message —

Last year the Membership Committee completed the design and printing of a brochure containing Jennifer Larson's excellent article entitled "The Book Club of California: A Short History." It is available upon request, as is its companion leaflet, the "Aims & Activities" of The Club. I urge members to use these two attractive publications to interest friends and colleagues in joining The Club and participating in its many rewarding projects and activities. Keep in mind that a gift membership is a wonderful way to introduce friends to The Club.

The waiting period for membership is very brief at present. A membership application and envelope are enclosed with this issue. Any Club member may sponsor new members; in the absence of an individual sponsor, the Membership Committee may serve in that capacity. Please join us in making known the rewards of membership in The Book Club.

— PAUL E. BIRKEL —

Presse Privée: The Allen Press



The French journal *Art & Métiers du Livre* honored long-time Book Club members and contributors Lewis and Dorothy Allen in its September-October 1994 issue. (Lewis Allen writes that the “magazine is slick, like the *National Geographic*—only twice as big.”) The article by Alan Chatham de Bolivar, “Presse Privée: The Allen Press, Kentfield, California,” pictures Lewis and Dorothy and gives a succinct account of their nearly sixty years of producing fine limited editions on the hand press. As many Book Club members may know, the Allens’ equipment is now at the University of Utah, and 1992 saw the last of their hand-printed works, *The Life of Dante*.

M Chatham de Bolivar provides pertinent details of the Allens’ various productions. He mentions various artists with whom they worked: Mallette Dean on the *Essays of Montaigne*, Ray Bethers on *La Porte de Malétroit* by Robert Louis Stevenson, a Book Club of California book printed while the Allens were at Cagnes-sur-Mer in France; Blair Hughes-Stanton, with whom the Allens’ association is described as “une intense collaboration;” Michèle Forgeois, whom the Allens met through Joyce and Adrian Wilson; Joseph Low, who illustrated Henry James’s *The Jolly Corner*; and Paolo Carassonne, who illustrated *The Annuity*, by Luigi Pirandello. Other names appear, among them that of the late Francis J. Carmody, Professor of French at Berkeley, who wrote the introduction to the Robert Howard translation of Alain Robbe-Grillet’s *Jalousie*, which the Allens printed on their 1846 Columbian; Denise Lubett, a British bookbinder well known to many here in California; and the late Carey S. Bliss of the Huntington Library. The appreciation concludes by mentioning The Club’s 1985 facsimile edition of *The Allen Press Bibliography*. A note informs readers that information on The Allen Press may be obtained from Michèle Forgeois in the rue Garreau, Paris, underscoring the international renown of the Allens’ work. Congratulations, Lewis and Dorothy!

ANN WHIPPLE

The Performing Arts Library & Museum, San Francisco

Book Club members may be interested to learn of a unique Bay Area resource: San Francisco Performing Arts Library & Museum. This non-circulating collection of over two million items relating to all areas of the performing arts is located in San Francisco's Civic Center. PALM's collections date from Gold Rush times to the present and are accessible without charge to the public; the institution sponsors exhibitions, mini-courses, lectures, informal interviews with artists, various school projects, and publications. For more information, contact:

San Francisco Performing Arts Library & Museum,
399 Grove Street, San Francisco, CA 94102;
telephone (415) 255-4800; fax (415) 255-1913.

The 1995 Oscar Lewis Awards

The Oscar Lewis Awards Committee received many excellent nominations for the 1995 award, and, after careful consideration, selected the following for the honor:

MICHAEL HARRISON,
for his contribution to the field of Western History

ALBERT SPERISEN,
for his contribution to the Book Arts

STELLA PATRI,
for her contribution to the Book Arts;

Michael Harrison

Michael Harrison, an Easterner who came West to become, in turn, a park ranger, a "cowpoke," a friend of the Navaho and Hopi, an authority on Western Americana, the builder and director of a great research library, an author and reviewer, a great story teller with an equally great memory and sense of humor, a tough "hombre," and, most importantly, a great friend to many.

At ninety-seven, Honorary Club member Michael Harrison, aka *Nokai Yazhie*, his Navaho name, continues his ten hours a day, seven days a week work schedule at the Michael and Margaret Harrison Western

Research Center of the University Library, University of California, Davis. His splendid home in Fair Oaks, California, was called by his late wife, Maggie, "our library with living quarters." Over the past seventy-plus years, "Mike" has collected over twenty thousand books and periodicals documenting the history and development of the trans-Mississippi West from the mid-Nineteenth Century to the present, with particular emphasis on the American Indian. The library collection also includes oil paintings, water colors, etchings, Indian crafts and artifacts, and bronze sculptures, all relating to the Western Americana scene. A key part of the Research Center is an extensive catalog of over six hundred thousand cards providing cross-references and indexes far more exhaustive than those found in traditional library card catalogs. Mike's magnificent library knows no computer. The 3 x 5 cards are created "the old fashioned way," by hand, on an old manual typewriter. Known to librarians who have visited the Research Center as "HPS" (Harrison's Peculiar System), the outstandingly effective cross reference index is a valuable tool to those many Western Americana scholars and researchers using the facilities of the library, including Mike's amazing storehouse of knowledge and personal recollections.

The Harrison Library is willed to the University of California, Davis, and when the full terms of the will become operative (we see no signs whatsoever of this happening in the foreseeable future), it will be the full realization of Mike's life-long dream that the library will become available for the public to enjoy.

(For more on Mr. Harrison, see his article, "How to Build a Poor Man's Library," in *QNL*, Volume XXXV, Number 1, Winter 1969.)

VINCENT LOZITO

Albert A. Sperisen

Albert A. Sperisen, a native San Franciscan, has been involved in books and printing since his teen years. As a wood engraver for commercial art printing plates, he embarked on a remarkable career in the graphic arts field. His business activities were with a major advertising firm where he stayed for forty-three years, ending up as Vice President, Art Director, and Production Manager. While this activity allowed for making use of his enormous creativity, it is his outside efforts that earned him the Oscar Lewis Award for Printing. Except for three months of formal art training, his remarkable knowledge of graphic arts is self-taught.

A member of The Book Club of California since 1937, he has served

in many capacities, including President, Librarian, and member of the Publications Committee for thirty-seven years. In 1950 he initiated The Club's highly respected exhibits program and their postcard announcements. In partnership with a compositor and a printer, he has designed nine books, three of which were honored by the AIGA as one of the "Fifty Books of the Year." Four of the books were for The Book Club, his most recent contribution being his work on the award-winning *The 200th Book of The Book Club of California*. For a number of years, he served as Honorary Curator of Fine Printing at Stanford University. Mr. Sperisen has been a counselor to many young printers and has always been more than willing to share his knowledge and to offer support.

JOHN BORDEN

Stella Patri

If the United States honored its finest practitioners by designating them as a "National Living Treasure," as does Japan, Stella Patri would long ago have held that title. Now in her nineties, she can look back upon a career in the Book Arts that includes the restoration of some of the world's most important books and the teaching of restoration techniques. She received international recognition for her work in the libraries of Florence after the devastating flood of 1966, and she continues to inspire bookbinders in all areas of bookbinding.

Although Canadian by birth (1 November 1896), Stella Patri has lived in the Bay Area since 1900. The métier of bookbinding tempted her at various times, but it was not until the 1950s, when she began studying with Herbert and Peter Fahey, that she began her true calling. Then, in 1958, she went to Europe for a year of specialized studies: Rome for paper repair, Paris for finishing, and London for leather repair. Returning to California, she began restoration work for the University of California, San Francisco Medical School Library and for private clients.

Stella was vacationing in London when she heard about the flood in Florence. She volunteered her services and worked there a month. Shortly after her return to California, she was hired to return to Florence for further work.

Although her formal teaching of restoration was limited, she was always helpful to Bay Area bookbinders who sought her expertise on specific questions. She made several visits to Japan to learn more about paper restoration, and it was she who introduced the work of Japanese paper expert Timothy Barrett to California bookbinders.

Failing eyesight was responsible for Stella's decision to retire from active work in 1988. To this day, however, she participates in meetings of the Hand Bookbinders of California and is still generous with her expert advice.

JOANNE SONNICHSEN

Gifts & Acquisitions

Recently when member Morris A. Gelfand, proprietor of the Stone House Press in New York (and also President of The Typophiles) made his annual visit to The Club rooms, he again brought us a copy of his latest book, Federico García Lorca's *Songs of Childhood*. This is the first bilingual edition, with the Spanish printed on facing pages with the translations by William Jay Smith. As almost always, the book is decorated with wood engravings by John DePol. We were a bit startled to see these engravings printed in a basic blue ink instead of the usual black or gray. We assume that Mr. Gelfand thought that a black would be overpowering in the white open space created by the short lines of poetry. (?) The book is printed throughout in three colors (red, blue, and black) and is cased in a three-part binding with paper sides in all-over pattern wood-engraved by DePol, and a cloth back, the whole contained in a nice slip-case. Of the one hundred copies of the regular edition, ours is number 50 and is signed by the editor, the artist, and the designer, Morris Gelfand. Its price is \$55. There is also a deluxe edition, quarter-bound in goatskin and limited to twenty copies; its price is \$150. Contact The Stone House Press, P. O. Box 196, Roslyn, New York 11576 or Fax 516/484-8173. We are, as always, delighted to shelve this nice example from the Stone House Press with the other books Mr. Gelfand has given to The Club.



The Club has been given an interesting book as a memorial, titled *Old Chinese Ghost Stories*, nine short "tinglers" compiled by Paul Forster as an off-duty job while serving with the OSS in China during World War II. Elsa Cabos Forster, Paul's wife, had this book produced and printed by Eric Holub at his Hillside Press. We are delighted to include this book with The Club's California printing. Members will remember that Paul Forster was the designer and illustrator of our successful 1989 Keepsake, *Chinese Book Arts in California*.

And from Robert L. and Lynn Veatch, we have received a notable addition to our collection on fine printing and/or typography: *Victor Hammer and the Wells College Press*, privately printed, Aurora, New York, 1993. This is a Keepsake and the first from the Wells College Press Symposium and was printed in an edition of five hundred copies by the Bixlers. This Keepsake includes a "Bibliography of the Aurora Years" by Paul Holbrook and one on "The Stamperia del Santuccio" by Carolyn Hammer, with specimens of Hammer's types and an inventory of the Wells College Press. The Veatches, Arts of the Book, 20 Veronica Court, Smithtown, New York 11787-1323.



And, from member Msgr. Francis J. Weber, two more ecclesiastical documents: The first, *Calendar of Documents and Related Historical Manuals in the Archival Center, Archdiocese of Los Angeles, for the Right Reverend Thaddeus Amat, CM—1853-1878*, with a Preface by Msgr. Francis J. Weber, Saint Francis Historical Society, Mission Hills, California, 1994; one of 350 copies. The second is *Calendar of Documents and Related Historical Materials in the Archival Center, Archdiocese of Los Angeles, for the Right Reverend Francis Mora (1878-1894)*, 300 copies. Our thanks to Msgr. Weber.



Our continued thanks to member Gale Herrick for sending to us, with each exciting sale, the Christie's *International Magazine*—a veritable storehouse of the world's art treasures—wonderful fun for "If I were King, I would...."



We are delighted that the Associates of the Stanford University Libraries have been able to re-introduce *Imprint*, as they record, "*Imprint* now enters the realm of electronic publishing. It was designed by Becky Fischhach and produced on a Macintosh computer using QuarkXPress software. The *Imprint* logotype is set in Via, designed by Carol Twombly at Adobe. The text face is Minion, by Adobe designer Robert Slimbach." This issue is Volume XIV, Number 1, Fall, 1994. Except for the cover, printed in two colors, the entire issue is in black and white.



We are indebted to member and book dealer Jeffrey Thomas for a most charming example of San Francisco design and printing from the 1920s. This is a small 24-page booklet, 4 1/2 by 6 3/4 inches, titled

Christmas Eve at Ito's/Holiday Greetings from the Watsons—1925. It was “written, designed, printed and bound at the Nueva California Press in San Francisco by Douglas S. Watson, John J. Johnck, Harold N. Seeger, Lawton R. Kennedy and Mai M. Watson, and issued in an edition of 100 copies at Christmastide, 1925.”

Our thanks to Jeffrey for this notable addition to our collection.



Member and long-time contributor Mrs. David Potter has given us three family-association books. The first two are small prayer books: *The Whole Book of Psalms in Metre with Hymns*, 1820, Hartford, printed from stereotypes by A. Chandler; and *The Book of Common Prayer with the Psalms of David*, this too printed from stereotypes by Chandler, 1839, Silus Andrus (printer), Hartford. These two, typical women’s reticule equipment in the early nineteenth century, are not as important to our collection as the third item, a charmer titled *My Teacher’s New Year’s Present for the year 1848* by F. T. Gray, Boston, Benjamin H. Greene, 1848; with it, bound after the ‘48 item, is the New Year’s present from 1846. The earlier issue is in toned paper (perhaps lying idle for a couple of years) while the 1848 is in clean white paper. This little delight is bound (for the recipient) in a blue cloth and handsomely stamped in gold in a decorative pattern. It has burnished tops, sides, and bottom. It is simply titled on the spine, *Teacher’s Present*. This little book is a good example of “early” American printing, and although The Club has a good reference library on printing and printers, we do not have any listing on Benjamin H. Greene in Boston or anywhere else. Perhaps one of your librarian friends can help?

Nonetheless, we are delighted to have these three typical early nineteenth century examples, and our thanks to dear Betty.

ALBERT SPERISEN



The Book Club has been blessed by Dorothy Sloan with a set of her auction catalogs for the three-part Henry Clifford sale. The set contains a complete “Zamorano Eighty,” an excellent collection of Western books, and, last but not least, a collection of letter sheets, which is an excellent supplement to Baird’s work on the subject, with many illustrations. This most generous gift to The Club will be appreciated for many years to come; Harold Wollenberg has made a slipcase to preserve the soft-cover volumes, for which we thank him.

BARBARA LAND

The Sacramento Book Collectors Club



From October 17 through November 21, 1994, The Book Club of California hosted an exhibition devoted to the Sacramento Book Collectors Club and featuring many unusual and interesting items from member Vincent J. Lozito's extensive private collection. Mr. Lozito, an active member of the Sacramento Book Collectors Club since 1984, as well as its past president and bibliographer, lets it be known that he considers the Sacramento Book Collectors Club to be: *that other small but nationally recognized book club in California that is likewise known for its special interest in Pacific Coast history, and the publication of fine press books relating thereto.*

On display were the twelve major publications of the Sacramento Book Collectors Club, many of its keepsakes, and a number of special publications, such as its anniversary book, *The First Half Century, The Sacramento Book Collectors Club, 1939-1989*, based on Mr. Lozito's bibliography. An excerpt from this book, Allan R. Ottley's article "The First Fifty Years—In the Beginning," printed at the Haunted C&P Press of Fair Oaks, California, was made available as a keepsake to The Club's members and visitors. The charming sixteen-page story of the Sacramento Book Collectors Club begins:

Down on Sacramento's Eighth Street, Between I and J, in the 1930s Bob and Brownie Pugh kept a barn-like second-hand store called The Hobby Shop...All that the place lacked was a shelfful of used books.

Mr. Lozito has undertaken the awesome task of completing the Sacramento Book Collectors Club's archives by finding a copy of its first publication: *A Faithful Translation of the Papers Respecting the Grant Made by Governor Alvarado to John A. Sutter*, with an Introduction by Neal Harlow, published in 1942 in an edition of 80 copies. Good luck, Vincent!

ADELA SPINDLER ROATCAP

Book Review

***The Unseen Peninsula* by Robert Buelteman.**

Oracle Publications, 3726 Kitchen Drive, Carson City, Nevada 89701.
\$65 (trade edition). Phone: 702/883-2198

There are coffee table books and there are coffee table books. This one is much more than furniture, although it is the size of a squared-off,

extra large pizza. Buelteman, a fine photographer, has selected fifty full-page, black and white prints for this handsome folio and opposed them with quotes from the likes of John Muir, Wallace Stegner, local historian Marianne Babal, and even Elbert Hubbard. Harold Gilliam has contributed an excellent Introduction to place the portfolio in proper context and perspective.

The subject is a *terra incognita* only a few miles from Tony Bennett's cable cars, groaning up toward the stars. It is the 23,000 natural acres west of Highway 280 that is the San Andreas (or Crystal Springs) Valley and its watershed to the west, the Coast Range's Sierra Morena. This is the northern extension of the Santa Cruz Mountains. The fault valley, or rift zone, is a duplicate of the Olema Valley in Marin County, whose mouth is drowned in Tomales Bay.

Thanks to a *kapu* against visitors by the San Francisco Water Department,* this area remains a wilderness. The grizzlies and the *Costeños*, or Costanoans (now Ohlone in the present era of political correctness) are gone but, otherwise, the region is little changed since Portolá saw it in 1769.

The photographer mixes landscapes with views of trees—redwoods and Douglas fir as well as willows and live oaks—and adds a nice variety of images by including close-ups of tules, wild oats, cobwebbed teasels, and showy (but toxic?) cow parsnips. A few scenes are sunlit but most are, appropriately, misted with the sea-fogs that pour down the slopes of the Sierra Morena.

Buelteman's permission to visit and photograph this closed area will not be extended to the rest of us. But, good news, the 1,200-acre, adjacent Phleger Estate will become open space, part of the Golden Gate National Recreation Area, in 1995.

RICHARD H. DILLON

*The present San Francisco Water Department is a successor to William F. Bourn's Spring Valley Water Company. Bourn is also famed as the builder of Filoli in Woodside. His biography, *Last Bonanza King: The Bourns of San Francisco*, has just been written by Ferol Egan and will probably be published by University of Nevada Press in 1996.

Editor's Note: Since the above review was written, we have learned that the trade edition is sold out, although it may be available in a few local bookstores. Still available from the publishers at a special price of \$300 to Club members is a Gallery Edition (limited to 350 copies and with a signed original photograph laid in). See the publisher's advertisement on page 30 of this issue.

In Memoriam

Death on October 4 came to our oldest regular newsletter contributor, Toni Savage of Leicester, England. For well over thirty years, Toni has with each issue of *QN-L* contributed three or four examples of his incomparable private press "Phoenix Broadsheets." (His latest, and now last, contribution, numbered 406-410, would have been acknowledged in this issue!) The air letter received at The Club from Cynthia A. Savage says, "after years of illness, this must have been some relief to him." and adds, "he was very proud that you collected and exhibited his printing and was delighted with each mention of it in your newsletter." It is indeed very sad that after all these years we can no longer anticipate his attractive quarterly gifts—these happy and always charming "broadsides" and sometimes six- to eight-page booklets—all well printed and sometimes excitingly illustrated and, too, often hand-colored. The Club may well have the largest selection of Toni's work, as well as of all his former alter egos: the Pandora Press with Rigby Graham*, the Orpheus Press with Douglas Martin, the Offcut Press with Duine Campbell, and his New Broom Press. We have examples of all.

ALBERT SPERISEN

**In 1976, we had a complete showing of Toni's printing with that of his friend Rigby Graham and his Cog Press in The Club's rooms at 545 Sutter Street. For easy reference, we have produced a selective showing of Toni's work, housed in a special folder, which will be shelved with our unusual British and European printing examples.*



Franklin Gilliam, former proprietor of America's Brick Row Book Shop, died in Charlottesville, Virginia, on November 20th at the age of sixty-nine. He entered the book trade by working for the late Byrne Hackett at the latter's Brick Row Book Shop in New York. Franklin bought the business from Hackett's estate and moved it to Austin, where it flourished for a number of years. In the Texas period, Brick Row issued a noteworthy series of catalogs of 19th century English and American literature, with emphasis on the less obvious books and writers. Brick Row also acted as an agent for the University of Texas in the early days of its big expansion. Brick Row's Texas years were featured largely in *A Trip*

to *Texas*, an entertaining book by Franklin's friend, the British poet Kenneth Hopkins.

Later Franklin moved the business to San Francisco, where he rapidly became an essential part of the California book world. He served a successful term as President of the Northern Pacific Chapter of the Antiquarian Booksellers' Association of America. He eventually sold Brick Row to his friend John Crichton and took up residence in Charlottesville.

Franklin was the consummate bookseller. For most of his career his reference library was larger than his stock. He was decent, straightforward, and the best of company. Everyone who met him has stories to tell of his wit.

ANTHONY ROTA

from the ABA Newsletter, January 1995

Serendipity

Letters, we get letters. *QN-L* endeavors to publish the very best of them and so, in that tradition, we share with our readers this one to Jack W. Stauffacher from the venerable Hermann Zapf in Darmstadt, Germany, regarding The Club's recent publication, *Porter Garnett: Philosophical Writings on the Ideal Book*, which was compiled by Jack:

Your book on Porter Garnett arrived and it fascinated me a lot so that I did not do anything else but reading and looking into this publication for the rest of the day. It is a document and simultaneously a source for the current generation to become familiar with the great personalities of the art of book design in the US. None of his thoughts and principles are outdated. It would be a merit if a paperback edition containing the most important typographic rules on which Porter Garnett based his work were available. Such a paperback edition would prevent today's PC users from doing such bad things we can see everywhere. Legibility and an ordinary interpretation of a text in a book should be the principle of typography, even today. However, it looks as if it was up-to-date to ignore this deliberately and the book artists do no longer understand the basic principle of serving the text of an author by conveying the message to the reader in the most convenient way.

Reality is that legibility is reduced which is partly due to the book artists' intention to get more attention through a number of superfluous gimmicks. Porter Garnett and Stanley Morison will never be outdated and I think both you and myself try to keep alive at least a little of the good basic principles of typography for the coming years. Your book is really a

great contribution and it was time to issue this publication to ensure that Porter Garnett's heritage is honoured in the way it should be.

With great interest I studied the interpretation of the SATOR OPERA TENET palindrome as I was also occupied with this and I always enjoy seeing the different possibilities of interpretation. Bror Zachrisson would have been so happy if he were still alive and had the opportunity of studying your book. He was also one of these great personalities I particularly appreciated.

...again many thanks for this great publication.

Yours sincerely,
/s/ Hermann



Another letter about the book, in fluent calligraphy, came to Jack from William A. Bostick of Bingham Farms, Michigan:

Porter Garnett was patiently awaiting me when I arrived at my daughter's home in Napa. I picked it up, started reading and couldn't put it down except for some necessary sleeping and eating hours.

It's difficult for me to express the nostalgia which the book brings back. There's the nostalgia of 60 years ago when a few of us in the Carnegie class of 1934 were working with the master printer at the Laboratory Press and also sharing his sophistication Chez Garnett where we were introduced to wines and liquors verboten by the U.S. Government. Then there's the subsequent nostalgia of the two meetings with P.G. and Edna during and after the war. After I came back from the Normandy invasion in 1944 (I designed the map/charts for Omaha and Utah Beaches and went in on D+1) I was assigned to the Navy installation on Treasure Island and my wife and I saw Porter and Edna on a number of occasions, including a memorable dinner at the original Trader Vic's in Oakland. Then again in 1948, two years after our first child was born, we and she spent three unforgettable days at Rancho Mallacomes. We never saw P.G. after that although I seem to remember that we corresponded practically to the time of his death. The letters, as you probably know, are in the Bancroft Library, UC Berkeley.

So you can see, Jack W. Stauffacher, how much the book means to me! It's beautifully edited, designed, typeset and printed. I'm sure that it was a labor of love for you. I can't thank you enough for your generosity. My appreciation could have been expressed via Mr. Bell's intrusive invention, which I still will do. But PG would never forgive me for not using *graphic communication*! I also appreciate your mention of me in the acknowledge-

ments. To my mind, the *pièce de résistance* of the book is the essay by Clarence David Greenwood. It's so well written and is such a sympathetic and objective portrait of PG.

With admiration and appreciation,
/s/ Bill

QN-L is grateful to Jack Stauffacher for providing us with copies of these letters from Mr. Bostick and Mr. Zapf. Readers who have not yet ordered the book may be pleased to learn that copies are still available (anticipating the demand, The Club printed a larger-than-usual run, 450 copies) at \$120 directly from The Club. In the canon of great books on printing and design, *Porter Garnett: Philosophical Writings on the Ideal Book* ranks among the very best. Additionally, it is one of Jack Stauffacher's and his Greenwood Press's finest productions.



The Caxton Club launched its year-long celebration of a Century of the Book in Chicago, 1895-1995, at The Newberry Library on November 23, 1994, in an exhibit titled *Chicago Calligraphy Collective Annual Juried Show*. Further exhibits, lectures, and receptions follow throughout 1995 at numerous libraries including The Art Institute of Chicago, Columbia College, DePaul University, The Field Museum, University of Chicago Library, and on and on, in what appears to be one of the largest celebrations of the book ever mounted. If you plan to be in or near Chicago this year, write for a complete (and handsomely printed) poster-schedule to Karen Skubish, Secretary, The Caxton Club, 60 West Walton Street, Chicago, Illinois 60610.



Board member and library volunteer Karl Vollmayer is a collector in many areas, including Book Club book publications, *QN-Ls*, and Keepsakes. He seeks to complete his collection, which lacks several items, some scarce and others less so, and wonders whether members would like to use this Serendipity column for such a purpose. If you are interested in listing your Book Club of California Wants, please drop me a note, and I shall try to gauge the level of need. And if you are opposed to such listings, do let me know as well.

HARLAN KESSEL

1995 Book Club Keepsakes Come in Threes!

Three new Keepsake titles are scheduled to be distributed to the membership in 1995. The Keepsake series, originally conceived by Oscar Lewis, was launched in 1933 to retain and bolster a sagging membership during the depths of the Great Depression. Lewis planned that Keepsakes would consist of twelve folders, each to be mailed monthly. Each folder was often written by a different author and printed by a different printer. In many respects, however, this publication recipe, with the potential of a dozen different authors and a dozen different printers, presented more challenges than a book. Gradually, to maintain sanity, The Club diverged from commissioning so many printers, but today, more often than not, still holds to multiple writers. With so many authors given a chance to express themselves, delays are inevitable.

Such was the case with the 1993 Keepsake. While one Keepsake progressed with deliberate speed, two others caught up or exceeded their scheduled completion. Rather than stagger or postpone these two productions, the Publications Committee chose to issue 1993, 1994, and 1995 all in one year. In this way, the Keepsake series will be back on schedule.

One Hundred Years of Bookbinding in California will be the first Keepsake issued this year. It is skillfully edited by Joanne Sonnichsen and Florian Shasky. Jonathan Clark of the Artichoke Press is the designer and printer. It will consist of twelve parts with contributions by Tom Conroy, Muir Dawson, Renée Jadushlever, Jennifer Larson, Duncan Olmsted, Eleanore Ramsey, Michael Ryan, Kathy Walkup, and Harold Wollenberg, as well as the two editors.

This spectacular work will be followed by *California Flora*, edited by Donald Fleming. Through Mr. Fleming's efforts, each part will be illustrated by a wood engraving created by the highly acclaimed artist and book illustrator John DePol. Elizabeth McClintock of the Academy of Sciences in San Francisco wrote essays on twelve noteworthy California flowers, and Susan Acker of the Feathered Serpent Press has produced an elegant design. This Keepsake serves as a sequel to the beautifully illustrated *California Avifauna*; for each of these Keepsakes, The Book Club commissioned an artist to produce original illustrations.

San Francisco's Victorian architecture ranks as one of its proudest symbols. In addition to such well-known landmarks as the Haas-Lilienthal House, San Francisco is dotted with scores of more modest

Victorians. Many of these were constructed by Oscar Lewis's father, William F. Lewis. Two dedicated San Francisco architectural historians, William Kostura and Susan Johnson, brought to The Club their manuscript documenting his notable career. Because of the Oscar Lewis association and the length of text, the Publications Committee decided to offer it to the membership as a Keepsake. Unlike many in the Keepsake series, *A San Francisco Housebuilder* will be published as a monograph. It will be of interest to Oscar Lewis collectors and to those who delight in San Francisco's extraordinary architectural heritage. Marianne Hinckle of Hinckle & Sons has been commissioned to design and print the Kostura and Johnson manuscript. It will be embellished with several photographs, including a photograph of Oscar as a young boy.

1995 promises to be a banner year for Book Club Keepsakes!

GARY KURUTZ

Elected To Membership

New Sustaining Member

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San Francisco

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